

# san francisco bay



Photograph by Robert Campbell

Session 1 Monday, June 6-Friday, July 1  
Session 2 Tuesday, July 5-Friday, July 29  
(Monday, July 4 is a holiday)  
Session 3 Monday, August 1-Friday, August 26

Students are encouraged to use the reservation system for enrolling in any or all of the three summer sessions. Reservations may be made by mail with the form provided. It must be accompanied by payment in full. Space will be held in the class or classes designated upon receipt of the reservation. Students will be notified if the class is full. Formal application to the College is not necessary for summer session, although pre-requisites must be met.

Students may enroll in a single studio course per session or add a World Studies course in one or more sessions for a possible total of 4 to 6 courses of credit during the summer.

All students must register in full the first morning of each session at 9 am. Classes begin at 1 pm. Counselors will be available for assistance at that time. Final registration for advanced classes is with the approval of the instructor.

Continuing degree students of the College may early register for both summer and/or fall on Tuesday, May 10 or Wednesday, May 11 from 10 am - 2 pm. A \$200 deposit will be required of students pre-registering for fall, the balance due no later than August 15. Those registering for summer must pay in full with the exception of students enrolling in a full time (4 or more classes) program. They must pay a \$200. deposit, the balance due no later than May 26.

Academic credit is awarded on the course basis. All courses are for one course of credit - four semester units - unless otherwise noted. Studio courses meet a full day, five days a week, for four weeks and equal one course credit. One course per session is considered a full-time load.

All studio courses meet with the instructor all day on Monday and Wednesday; studio periods for independent work are provided all day Tuesday, Thursday, and Friday, unless otherwise specified. World Studies courses meet on Tuesday and Thursday mornings or afternoons. Students enrolled in World Studies courses must make up missed studio time. Class hours are 9 am-noon and 1-4 pm.

Tuition: \$335 per course payable at registration or in advance; four courses (equivalent to one semester) \$1160 payable at one registration period or in advance. All tuition \$900 and above includes a \$10 contribution to the General Scholarship Fund and a \$10 contribution to the Endowment Fund.

Late registration fee: \$25 is charged after first class meeting.

Change of program fee: \$10

Withdrawals and refunds made only prior to the first class meeting.

First transcript, no charge; each additional transcript \$2.

Personal checks returned unpaid: \$3

# san francisco art institute



## SESSION 1

### Drawing - Sam Tchakalian - Studio 14

Guided work from the figure, still life, and abstract drawings. Various methods and techniques. Emphasis on the individual's attitude and idea of drawing. Work in a variety of media including pencil, charcoal, pastels, tempera and ink.

*Sam Tchakalian has had major exhibitions at the M.H. de Young Memorial Museum, SF; SF Museum of Modern Art; Braunstein/Quay Gallery, NY; Whitney Museum of American Art.*

### Beginning Painting - Phillip Chan - Studio 114

This course will coordinate the intellectual, emotional and mechanical foundations of making art through direct confrontation with the process of making images, the development of a sensitive dialectic with the medium, and the purification of one's image within the context of art. The above will be achieved through endless hours of individual effort, personalized guidance from the instructor, group criticism, the exchange of ideas with one's peers, formal and informal talks by the instructor on the History of Art, the linguistic development of visual language, the formal importance of the elements of art, and a variety of philosophical concepts which have a bearing on the act of making art.

*Phillip Chan has taught painting and photography at numerous Bay Area colleges. His work has been represented in several shows, including Other Sources/An American Essay, SFAI; University Art Museum, University of California, Berkeley; Third World Painting and Sculpture Exhibit, SF Museum of Art; University of California, Davis.*

### Further Painting - Sam Tchakalian - Studio 114, Tuesdays and Thursdays

Instruction in the fundamentals of painting. Guided work from the figure, still life, and abstract paintings. Class critiques. Emphasis on the individual's attitude and idea of painting. All painting media are used. See above for biographical information.

### Sculpture and Functional Objects - Richard Berger - Studio 104

My own work involves generating sculptural images by translating mundane recognizable objects into different states of existence and substance, so that both the nature of a sculptural mass and those qualities which constitute recognition can be displaced and examined under new conditions. The transformation series by Lucas Samaras and the works of Claes Oldenbourg, Richard Artschwager and Robert Arneson suggested this way of working to

me, and they will be considered as source material for the class. The objective of the class will be to build these kinds of objects and examine the mechanics of recognition and its role in the individual student's work. *Richard Berger has held solo exhibits at OK Harris, NY; Ohio State University; Zara Gallery, SF; and group exhibits at M.H. de Young Memorial Museum, SF; Stanford University Museum; Oakland Museum; and LAICA, Los Angeles.*

### Ceramics - Bob Rasmussen alias Redd Ekks - Studio 103

This class, because of its condensed nature will deal with clay in an experimental manner using quick or instant processes. The energy/work, will be oriented more toward painting and sculpture than ceramics as it has been accepted as of this time.

*Bob Rasmussen received a Union of Independent Colleges of Art Faculty Grant in 1973. His solo exhibits include The Egg and the Eye, Los Angeles; San Francisco Art Institute; UC Santa Cruz. Group exhibits include Brand V Ceramic Conjunction Show, Los Angeles, and Carborundum Ceramics Show, Niagara Falls, NY.*

### Beginning Photography - Dennis Hearne - Studio 19A

A class centered around the beginning of a photographic dialogue. Review of the necessary techniques. First introductions to relevant imagemakers. Assignments will be given to form links and bonds, and a concise final portfolio asked as a result of this interaction.

*Dennis Hearne was awarded a National Endowment for the Arts Grant in 1974. His solo exhibits include Diego Rivera Gallery, SFAI; UC Extension, SF; Sun Valley, CA; Foto, NYC. He has shown in many group exhibits, including Goethe Institute, Cambridge, MA; New Acquisitions, Museum of Modern Art; Hampshire College, MA.*

### Intermediate and Advanced Photography - Van Deren Coke - Studio 16

Art criticism of students' work in the context of the continuum of art history, using historical analogue to aid the student in his/her perspective on the continuum. The class will not be straight art history. Students must bring a lot of work and initiate and complete new work. Simply put from Malraux's theory: "Out of art comes art". *Van Deren Coke has had a distinguished career in photography. He has served as the Director of the International Museum of Photography at George Eastman House and is currently Director of the Art Museum of the University of New Mexico.*

*He received a Guggenheim Fellowship in 1975 and has written numerous books and articles, including "The Painter and the Photograph: From Delacroix to Warhol", 1972; and editing, introduction and article in "One Hundred Years of Photography History", 1975. Out of his many solo exhibits, his most recent were held at the Galerie Die Brucke, Vienna, Austria; Galeria A. Nagel, Berlin; Robert Schoelkopf Gallery, NYC; University of the Pacific, Stockton, CA; and La Photo Galerie, Paris.*

### Great Southwestern United States Bus Tour - Jack Fulton, Harry Bowers, Richard Misrach - Conference Room - Limited to 25 students

The course will be made up of two parts - first a tour of the Great Southwest, then review of work done on that tour at the Institute. The tour will be ten days, including Indian ruins around Mesa Verde, CO; Hopi Indian Villages; famed and out of the way geological wonders; photography centers at University of Arizona; Santa Fe, NM; and Tucson, AZ. We will view the Southwest from the longest continually inhabited villages through to the most modern aesthetic and technological centers. We will camp out, cook and eat communally. The tour will take place between the dates of June 9 and June 21, exact dates to be determined later. Gear needed for the tour includes: sleeping bags, a change of light weight clothing, hat, hiking shoes, sun glasses, etc. Any kind of camera from a 35mm to an 8 x 10 will be acceptable. Color and black and white. There will be ample time for shooting sights of interest to the students. Tuition is \$500, including tour and classroom credit. Price for tour alone is \$275. Food is extra in both cases. For more information, contact Jack Fulton, SFAI.

*Jack Fulton has participated in numerous shows, including organizing a recent SFAI faculty show which was seen in Edinburgh, Scotland, and Yugoslavia. His work is mostly in color and incorporates painting and typographic media placed onto surfaces of the photographs. He has photographed exclusively in the Southwest. Harry Bowers works mainly in dye transfer, multiple toning, and hand coloring. He has exhibited at the University of Montana; Hansen Fuller Gallery, SF; and curated this past year a show at the Australian Centre for Photography, Paddington, Australia. He has done a good deal of dye transfer desert photography.*

*Richard Misrach is a recent recipient of a grant from the National Endowment for the Arts and has had his most recent book published, "Telegraph 3 am". His most recent work is flash photography of various species of cacti.*

**Beginning Filmmaking - Al Wong - Studio 26, Tuesdays and Thursdays**  
This will be a broadly-based film course. Mr Wong will show many of his own films and analyze them, as well as the works of other film artists. Wong is noted for his patience and clarity and his dedication to film as a fine arts mode. His classes always have a sense of "something happening" and are especially good for beginning, as well as advanced filmmakers.

*Al Wong is a prize-winning experimental film artist, whose work spans expressionist drama and "structuralist" filmmaking styles. He has shown his films at the Oakland Museum; Ann Arbor Film Festival; Canyon Cinematheque, SF; Yale University Film Festival.*

### Further Filmmaking - Werner Schröter - Studio 26

Schröter will work with students on a project of his design during both first and second Summer Sessions. Session I will comprise the major shooting of the project, and Session II will be devoted primarily to the editing of that film; so that interested students may take both sessions consecutively if they wish to follow a film from beginning to end, or students may take Session I only if they are primarily interested in cinematography, or Session II if their basic concern is editing. *Werner Schröter, one of West Germany's master experimental filmmakers, has made many lengthy and totally personal films as uncompromising works of art for German television. He has just completed shooting for two films in Mexico and Italy.*

### Light: Theme and Phenomenon in Art and Literature Since the Renaissance (World Studies) - Stephen Breslow - Lecture Hall, Tuesday and Thursday afternoons

A study of light and darkness in art and literature from the Renaissance to the present. This course will trace the imaginative modes of light-mystical, noumenal, natural and expressionistic--from the Venetian painters to contemporary American light and video artists. We will draw parallels between the poetic symbolism of light in selective literary texts and corresponding handlings of light in visual art of the same period. Through its thematic methods the course will attempt to define the essential aesthetics of the Renaissance through the 18th and 19th centuries. Readings from: Shakespeare, Vaughan, Milton, St. John of the Cross, Pascal, Blake, Coleridge, Pater, Ruskin, Tolstoy, Henri, Yates, Thomas, and Duncan. *Stephen Breslow is completing his Ph.D. in English from Columbia University. Also a painter, Breslow has held solo exhibits at the Passim*

*Gallery, Cambridge, MA, and Bromfield Gallery, Boston. He has taught writing courses at Massachusetts College of Art and Wheaton College.*

### Androgyny - The Mythic Image and the Psychological Reality - James Broughton-Conference Room (World Studies) Tuesday and Thursday morning.

This will be an intimate seminar exploring the mysteries of the Androgyne figure as it is revealed in myths, art and literature from the primal gods to contemporary forms of contrasexual consciousness. The areas of study for research and discussion will include the world myths, symbols, rituals and mystical techniques dealing with bisexual gods and hermaphroditic practices. These will extend from primitive societies to elaborate cultures, from Shamanism to the cult of Dionysus, from the subtleties of Tantric yoga to the archetypal perspectives of C.G. Jung and James Hillman. It is presumed here that androgyny of soul is a requisite of any artist's developed awareness.

*James Broughton, internationally known filmmaker, has published several books, including "A Long Undressing", 1971; "High Kukus", 1969; "Tidings", 1965; and "The Right Playmate", 1964. He has received numerous awards, including 1st Prize, Cannes Film Festival, 1954; Hauptpreis der Kurzfilmtage, Oberhausen, 1968; Guggenheim Fellowships, 1971, 74; and SECA Award, SF Museum of Art, 1975.*

## SESSION 2

### Drawing - Howard Smagula - Studio 14

There is a great concern that the individual student develops according to his/her particular talents and needs. Material in the form of slides and reproductions will offer the possibility of different approaches to art. The class is designed to provide concrete reinforcement and aid to the maturing student.

*Howard Smagula's exhibits include the Bradin Art Center; University of Texas; the Art Galleries, University of California, Santa Barbara; and Gerard John Hayes Gallery, L.A. His publications include "Everyday Classics: The Function of the Vestibular Organs in the Exploration of Outer Space."*

### Beginning Painting - Phillis Ideal - Studio 115

This painting course, open to individuals at any level of painting experience, is designed to teach students how to develop ways of discovering their unique visual sources, symbols and themes. We will

explore means of combining this personal data with painting technique to make original statements. *Phillis Ideal has been working in the Berkeley area since 1968. A few of her several shows have included solo exhibitions at the Grapestake Gallery, SF; the M.H. de Young Museum, SF; and a group exhibition in Teheran, Iran, entitled "Art Today USA II". In addition, Ideal has worked as Coordinator of the Northern California Women's Slide Registry from 1971 to 1975.*

### Further Painting - Leo Valledor - Studio 114

The course will be structured around a main assignment which is designed to expand the student's range of techniques and sense of possibilities in the making of visual images. It will tap his/her personal ideas as the basis of path to art. Individual instructions will be given according to the student's interest and ability. *Leo Valledor has exhibited at the Daniel Weinberg Gallery; Other Sources/An American Essay, SFAI; Oakland Museum; Dallas Museum; and the Institute of Contemporary Art, University of Pennsylvania, Philadelphia.*

### Sculpture - Jim Pomeroy - Sculpture Area

An intensive course emphasizing shared activity in the experiential and environmental, the static and non-static as well as individual work in the studio, based on personal development and familiarity with tools, materials and process, and gauged toward specific concerns of the student. Group discussions, events, and field trips are frequent. Irony and humor are sought as consistent companions for all excursions.

*Jim Pomeroy most recently curated an exhibition at SFAI entitled "Rushmore: Another Look". During 1976 he was Artist-in-Residence at the Exploratorium, an experiential science institute in San Francisco. His works have been shown most recently at UC Santa Barbara; Ft Worth Art Museum; SF Museum of Modern Art; and in the Biennale of Sidney, Australia.*

### "The Translated Image"(Printmaking) Chris Daubert - Studio 3

This course investigates the effects of copy-camera techniques on the printed image. Using the photo-silkscreen process as a vehicle for printing, the class will explore various aspects of process photography. The technical content will include contact-photographs, line shots, half-tones and color separations; dark-room instruction in all these forms; basic information in screen printing if necessary. There will be an opportunity to work through

photo-stencils for each of these procedures and use the resulting print as a basis for analyzing photographic images in printmaking as a whole. *Chris Daubert has participated in several Print Competitions and currently works as chief designer and production manager for Arrow G Graphics in San Jose, CA. Daubert has co-curated and written the catalogue introduction for "Intersection: Photographic Images, Resources, Processes", 1976, San Jose State University.*

### The Ritual of Making (Photography) - Bill Geis - Conference Room

The changes that occur in the work of art as it's being made and their general and special "effects" as mirrored in the maker, some are as follows . . . the process of making as the work itself, the work as a footprint, the work as a tool, a lens, a crystal ball and a device to generate more sophisticated analogy-making. The work as self-transformation. There will be some reading and seminar activity in relation to field trips to studios, museums and other pertinent locations.

Truth is perceived through concepts more than through the eyes--this class will move according to this thought and speak of and see the art of one another as it is part of the the threads that stretch through the work regardless of superficial looks and media difference. The work in class will take the form of discussion and examination of students' work with emphasis on their development within an art context rather than solely within the frame of photography.

*Bill Geis has been awarded both a Guggenheim Fellowship and a National Endowment for the Arts and Humanities. Working generally in sculpture he has had work shown at the SF Museum of Art; University Art Museum, Berkeley; LA County Museum; Portland Museum; M.H. de Young Memorial Museum, SF; and Whitney Museum of American Art.*

### Four From New York - Charles Gatewood, Paul Diamond, Les Krims, Robert D'Allessandra - Studio 16

The course will be a concentrated over-view of New York photography from the street to the home. On the edge photographs. *Everyplace* is a viable place to photograph. *Charles Gatewood, first week, has had his photographs published in the book "Side Tripping". Paul Diamond, second week, was the recipient of a Guggenheim Foundation Award in 1975.*

*Les Krims, third week, has self-published several books, including "Dear Slayers", "How To Make Chicken Soup", and "Stack o' Wheat*

*Murders". Robert D'Allessandra, fourth week, has had his photographs published in the book, "Glory", a study of the American flag.*

### Photography - Reagan Louie - Studio 16, 8 consecutive weekends beginning July 9, 10

The course seeks to photographically consider and condense the beauty and truth of the Bay Region. Beauty in philosophical ways regards the character of the subject in the first instance (landscapes, cities, people).

Yet this beauty finds cogency only through form, interaction with the imagination. The recognition of beauty will be then of subject (the area) and form (the photographic expression of the area). The course will begin with an assertion for the existence and continuity of a remarkable photographic tradition, central to the formulation of this region's history and spirit. A working knowledge will be formed through practice (field trips), historical and critical discussions, and lectures. The course will meet on Saturdays and Sundays from Saturday, July 9 through Sunday, August 28, to encourage a diverse mix of participants. Registration is on Tuesday, July 5. *Reagan Louie received his MFA from Yale University. He is the recent recipient of a California Arts Council "Special Projects Grant".*

### Filmmaking - Mike Kuchar - Studio 26, Tuesday and Thursday

Kuchar will show and analyze his own films, and the works of many other filmmakers. Technical as well as aesthetic sides of film will be explored. Kuchar will bring to bear his impressive technical knowledge of cinematography and his passion for the cinema of personal expression. *Mike Kuchar has exhibited his films at the Museum of Modern Art, NY; Museum of Contemporary Art, Montreal; Museum of Contemporary Art, Chicago; the Whitney Museum of American Art.*

### Filmmaking - Werner Schröter - Studio 26

For description and biographical information, see Filmmaking, Session One.

### English Composition (World Studies) - Rosella Felsenfeld - Conference Room, Tuesday and Thursday afternnoons

The writing needs of the visual artist, both organizational and creative, will be approached in this course. Emphasis will be given to the skills necessary for clear prose and research writing. Journal keeping, an awareness of the sensual pleasure of language and other tools of the poet useful to the visual artist, such as word/visual relationships will also be introduced.

*Rosella Felsenfeld has taught extensively, including a position as lecturer at the University of Wisconsin, Milwaukee. She served as a member of the Wisconsin Poets in the Schools, and has had several books of poems published, including "Saying Yes", 1972. She is currently producing, writing and directing a video series on older California Photographers, funded by a grant from the California Arts Council.*

### Introductory Semiotics - Victor Burgin Conference Room, Tuesday and Thursday mornings

Semiotics, or semiology, is the name given to the study of sign-systems. The system under investigation may be complex (e.g. the cinema), or relatively simple (e.g., traffic signs), and semiotic approaches will vary according to the particular character characteristics of the system being studied. However, there is a methodological 'core' to semiotics, and it is this which will form the object of this lecture/seminar series. There will be required reading from "Elements of Semiology" by Roland Barthes, and "Course in General Linguistics" by Ferdinand de Saussure, both available in paperback. *Victor Burgin is a leading figure in photography and the study of semiotics in Great Britain.*

## SESSION 3

### Drawing - Ursula Schneider - Studio 14

I am interested in developing and focussing on those energies which bring together one's ideas and intuition into an alive unity. I see drawing as a personal tool or process on the way and not a stylistic end in itself. The class will begin with life drawing from models. Assignments will include pencil, chalk, felt markers, crayon and ink drawings which relate to composition, movement and color. The second half of each class period will be based on the individual's needs and concepts. There will be several class critiques. A portfolio of work and regular attendance will be required to pass the class.

*Ursula Schneider, who works a good deal in sculpture, was awarded the Contemporary Artist Award from the Oakland Museum Guild in 1974. She has held solo exhibits at the Quay Gallery in San Francisco and New York York in 1974, 1975 and 1976; and at the Oakland Museum in 1975.*

### Beginning Painting - Robert Colescott - Studio 115

The development of personal imagery in conjunction with parallel development in material skills and structural knowledge is basic to this course. There will be some planned problems and experiences on



canvas and other supports designed to engender awareness of the fundamentally creative qualities of the art. Individual and group discussions, critiques, and lectures are important as aids to developing awareness and understanding of ideas and skills such as expression and form. The core of this summer course remains concentrated work time and intense exposure to painting and ideas. Robert Colescott received a National Endowment for the Arts award in 1976. Recent solo and group exhibits include Razor Gallery, NY; Smithsonian Institution; SF Museum of Modern Art; Other Sources/ An American Essay, SFAI.

**Further Painting - Ursula Schneider - Studio 114**  
This class will focus on the development and clarification of your relationship to ideas and intuition and their fusion into an intense dialogue. We will emphasize the exploration of your attitudes to the painting media and structure, as well as approaches to color and form. You will be required to produce a number of works to pass the class. See above for biographical information.

**Block Printing Class - Peter Le Blanc - Studio 13**  
The vitality and individuality of image in relief prints will be explored through this course in wood and linoleum block cutting and printing. Key points of exploration will be:  
Adaption of original work and transfer to the block  
Properties of paper and its preparation  
Properties and use of oil and water based inks  
Registration techniques for multi-colored prints  
Solutions to special problems of large scale prints  
Construction and use of hand press to accomodate large scale prints  
The opportunity to develop imagery through this increasingly popular medium will occur during this intense

When you arrive at SFAI go to the Admissions Office for your Permit to Register and instructions for registering for the classes being held for you. Final registration is subject to the approval of the Instructor.

session. Arranged visits to the artist's studio will be included. Peter Le Blanc has been deeply involved in his work with the poets of San Francisco's North Beach. His works include drawings, wood and linoleum blocks, and have been exhibited most recently at the Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor; the M.H. de Young Memorial Museum, and the Helen Euphrat Gallery, De Anza College.

**Photography - Lew Thomas, Alan Sekula, Peter D'Agostino - Conference Room**  
Extension of the photographic image. Its practice, theory, and application. Signs of the Times. Lew Thomas, first week, is best known as editor of the recent book "Photography and Language". Alan Sekula, second and third week, has shown his most recent video works at LAICA, Los Angeles; Anthology Film Archive, NY; Centro de Arte y Comunicacion, Buenos Aries, "4th Int'l Encounter on Video"; Whitney Museum, NY. Peter D'Agostino, fourth week, is currently video exhibition director and program coordinator for video seminars at La Mamelle in San Francisco.

**Photography - John Divola - Studio 16**  
"Vandalism in the Art of Photography", a further photography course, will study alternate modes of art in the medium. John Divola, important young Los Angeles artist, is well known for his Vandalism series.

**"Jimmy Carter's Americana", A Study of the United States Today in Historical Perspective (World Studies) - Richard Miller - Conference Room - Tuesday and Thursday mornings**  
We will examine continuity and change in several of the major sections of the Union: The Old South, The New

The College reserves the right to withdraw or change any course listed; to change instructors, to amend degree requirements, and to modify or establish any tuition or fees as may be required.

Information on the College, including information for veterans, foreign students, and on degree programs, is available by writing for the College catalog.

South, The Middle Atlantic States, New England, The Mid West, The Mountain States, The Northwest, Alaska, The Far West, Hawaii. By means of reading, guests and discussion utilizing our greatest asset--the fact that class members will represent most if not all of the sections and foreign countries as well--we will learn more about what America was, is, and is becoming. Students will be responsible for preparing for each session, making one presentation, writing a paper relevant to what we are studying, and writing a take home final examination. Richard Miller received his Ph.D. from UC Berkeley in 1961; worked as a freelance foreign correspondent and photographer, and ran for the US Congress in the 12th Congressional District in 1964 and 1966. He has written two books, "Amerloque", and "Bohemia: The Protoculture Then and Now".

**A Survey of California Art: Painting and Sculpture in California/The Modern Era (World Studies) - Jan Butterfield - Lecture Hall, Tuesday and Thursday afternoons**  
Beginning with the dawn of Modernism in California, the course will cover early landscape painting, the development of Abstract Expressionism and the Golden Era of Clyfford Still; the development of Northern California sculpture, including Funk and ceramic art, Bay Area Figurative painting, Collage and Assemblage, New Realism, Pop Art, the Visionaries, as well as the Surreal and Romantic traditions in Southern California, the growth of "The Hard Edge", the "L.A. Look", Body art, Process art and and Environmental and Experiential art. Special emphasis will be given to the differences between Bay Area art and that produced in Southern California. Jan Butterfield is an art critic frequently published in art magazines and currently Contributing Editor of Arts Magazine. She is the recipient of a National Endowment for the Arts Grant and is currently writing a book on California Art.

It is the policy of the San Francisco Art Institute not to discriminate on the basis of race, color, religion, national origin or sex in its education programs, activities or employment policies as required by the Equal Pay Act of 1963 and Title VI and Title IX of the 1972 Education Amendments. Inquiries regarding compliance with Title IX may be directed to the Title IX Coordinator, San Francisco Art Institute, 800 Chestnut Street, San Francisco 94133, or to the Director of the Office of Civil Rights, Department of Health, Education, and Welfare, Washington, D.C.

## San Francisco Art Institute

## Reservation of Classes by Mail

Name \_\_\_\_\_ Date \_\_\_\_\_  
Last First Middle  
Address \_\_\_\_\_ Phone \_\_\_\_\_  
No. and Street City State Zip  
Major \_\_\_\_\_ Degree ( ) Non-Degree ( )  
*You may select classes for each or any of the three summer sessions*

Title	Instructor	Day	Time	Studio
FIRST SUMMER SESSION — June 6 to July 1				
SECOND SUMMER SESSION — July 5 to July 29				
THIRD SUMMER SESSION — August 1 to August 26				

Total courses for which you wish to register: \_\_\_\_\_ Amount enclosed: \$ \_\_\_\_\_

Return this form with the full tuition to the Admissions Office. Make check payable to the San Francisco Art Institute, 800 Chestnut Street 94133. Space will be reserved for you in the classes you designate.

## San Francisco

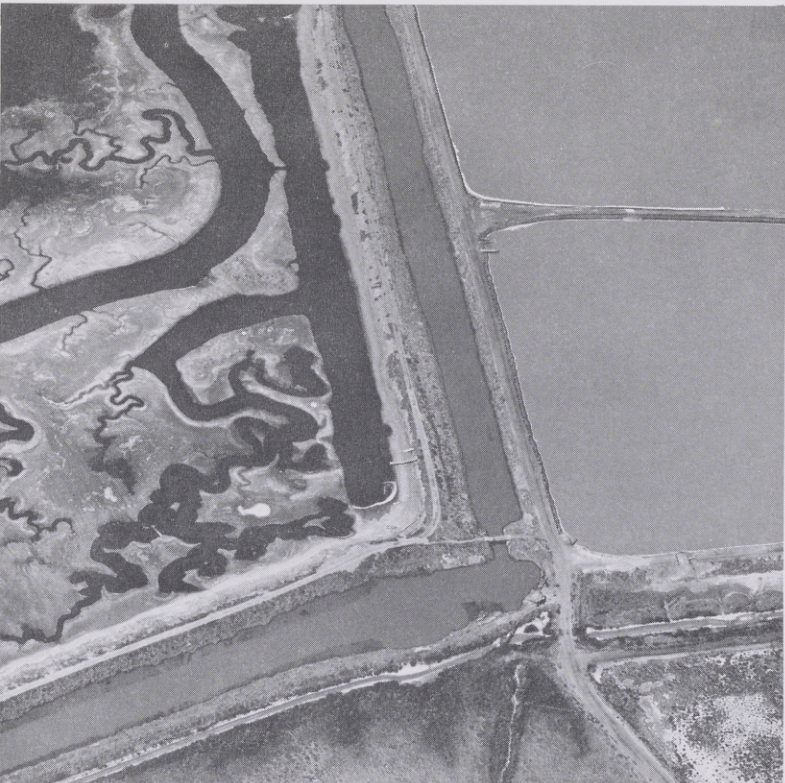
800 Chestnut Street  
California, 94133

## Art Institute

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San Francisco, CA

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Photograph by Robert Campbell

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# summer workshops 1977

# san francisco art institute



## San Francisco Art Institute

## Reservation of Classes by Mail

Name \_\_\_\_\_ Date \_\_\_\_\_  
                     Last                                      First                                      Middle

Address \_\_\_\_\_ Phone \_\_\_\_\_  
                     No. and Street                                      City                                      State                                      Zip

Major \_\_\_\_\_ Degree ( ) .                                      Non-Degree ( )

*You may select classes for each or any of the three summer sessions*

Title	Instructor	Day	Time	Studio
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